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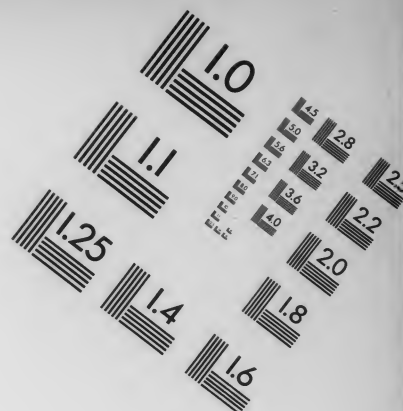
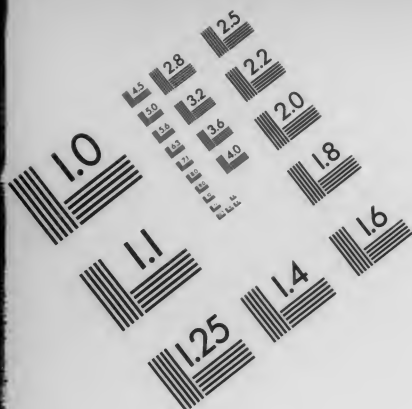
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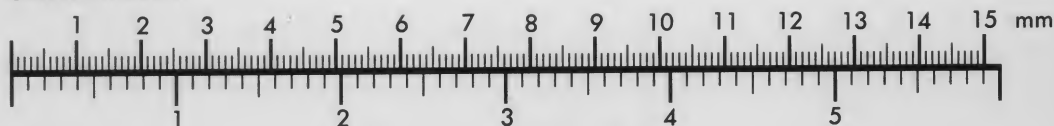
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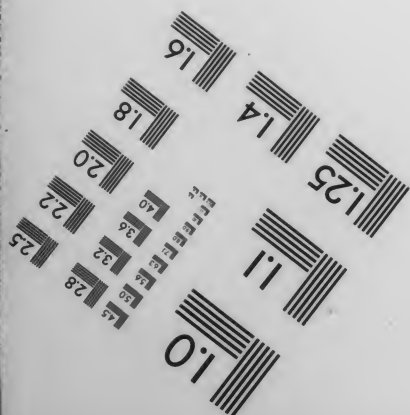
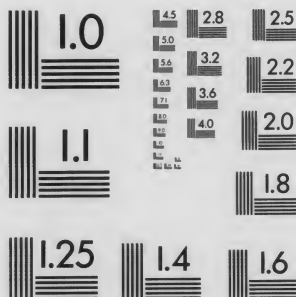
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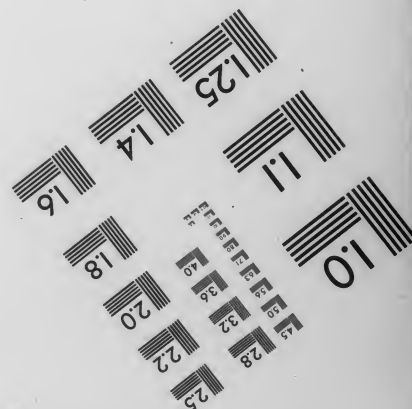
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BY

LEON JOSIAH RICHARDSON

BERKELEY

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HORACE'S ALCAIC STROPHE

BY

LEON JOSIAH RICHARDSON.

The Alcaic¹ strophe as employed by Horace involves the following quantities:

A ≈ — — — — — ~ ~ ~ ~ ~

A ≈ — — — — — ~ ~ ~ ~ ~

B ≈ — — — — — ~ ~ ~ ~ ~

C — — — — — ~ ~ ~ ~ ~

Descende caelo et dic age tibia
regina longum Calliope melos,
seu voce nunc mavis acuta,
seu fidibus citharave Phoebi.

(III, 4, 1-4.)

A. THE ELEVEN-SYLLABLE ALCAIC.

(1) What word-arrangements are possible in a line of eleven syllables and how many of them did Horace actually employ? It is evident that there are two ways of arranging words in a line of two syllables (namely, either *monosyllable monosyllable* or *dissyllable*), four ways in a line of three syllables, eight ways in a line of four syllables, and so on. In short, we are able to make out the total possible ways in a given line by means of the formula 2^{n-1} (n being the number of syllables in the line). Thus it appears that in a line of eleven syllables 1,024 different arrangements are possible. Yet among his 634 examples of A Horace

¹ This meter is found in thirty-seven of Horace's Odes, aggregating 317 strophes or 1,268 lines. Ten of these Odes, containing 60 strophes, are in Book I; twelve, containing 86 strophes, are in Book II; eleven, containing 118 strophes, are in Book III; and four, containing 53 strophes, are in Book IV.

employed only 117 arrangements, confining himself generally to the 19 that follow:

1. doctus sagittas tendere Sericas (47 cases)
2. quicumque terrae munere vescimur (46 cases)
3. laetum theatris ter erepuit sonum (29 cases)
4. audire magnos iam videor duces (25 cases)
5. mutaret umbras et iuga demeret (25 cases)
6. atqui sciebat quae sibi barbarus (23 cases)
7. odi profanum volgus et areo (18 cases)
8. me nec Chimaerae spiritus igneae (18 cases)
9. hic innocentis pocula Lesbii (17 cases)
10. donec virenti canities abest (17 cases)
11. O matre pulchra filia pulchrior (16 cases)
12. robustus acri militia puer (16 cases)
13. vixi puellis nuper idoneus (15 cases)
14. delevit urbem Dacus et Aethiops (12 cases)
15. perire quaerens nec muliebriter (11 cases)
16. cur me querellis exanimas tuis (11 cases)
17. temptare multa caede bidentium (10 cases)
18. quamquam choreis aptior et iocis (10 cases)
19. favete linguis: carmina non prius (10 cases)

(2) Horace departed from his Greek models by putting a long syllable almost always in the first space² and always in the fifth space. See Table VII.³ On the reading of III, 5, 17, see Kiessling's note.

(3) In its Greek form *A* was without a fixed caesura or diaeresis. But in the Augustan age the "derivation theory" of meters held sway (see Gleditsch, *Metrik*, pp. 70 and 73) and Horace, apparently under its influence, resolved the Eleven-Syllable Alcaic into two phrases of sound, each constant in length. This he did by making a word end regularly in the fifth space. See Table I. Only five exceptions occur: I, 37, 14; IV, 14, 17; I, 16, 21; I, 37, 5; II, 17, 21; and in three of these (the last three as cited) the regular division is not wholly absent, falling as it does between the members of a compound word. He admitted *syllaba anceps* in the final space of *A*, and hiatus occasionally between *A* and *A* or between *A* and *B*. See Table V.

(4) Latin quantitative versification is based on a number of principles, one of which is important for our present purpose;

² This term is used to designate any part of a verse occupied by a syllable, whether long or short, there being eleven such spaces in *A*.

³ The tables are to be found at the close of this paper.

namely, in the initial portion (generally two or more feet) of a verse rhetorical elements should not often coincide with corresponding metrical elements. That is to say, coincidence, when it does occur, is generally preceded or followed by non-coincidence. And so it happens, among other things, that successive words seldom fill each a single foot; successive word-accent usually do not coincide with ictuses; caesuras on the average outnumber diaereses. These facts are hinted at by Quintilian in IX, 4, 90: *plerique enim ex commissuris eorum [i.e., verborum] vel divisione fiunt pedes; ex quo fit ut isdem verbis alii atque alii versus fiant*. The principle under consideration is obeyed in the first and second of the following verses, but disobeyed in the third:

virginibus Tyriis mos est gestare pharetram. (Verg. *Aen.* I, 336.)

quaerere constituit sociisque exacta referre. (*Ib.* I, 309.)

sparsis hastis longis campus splendet et horret. (Ennius, *Varia* 14.)

Thus we have an important clue to the metrical structure of any given poem. By way of brief illustration, let us suppose that we are trying to discover the meter of the *Aeneid*. The initial portion of the verses is composed in a great variety of ways, but seldom or never with any of the following word-arrangements:

denique Caesare.

primae terrae.

denique terrae.

primo Caesare.

This is all the more significant because such groups occur often in Latin prose. The fact is, these word-arrangements are not allowed to begin the verse in question because the rhetorical elements would each exactly coincide with corresponding metrical elements throughout more than one foot. The conclusion is therefore to be drawn that the feet at the outset of Vergil's verse are either dactyls or spondees or both combined.

We may reach this same result by another method of analysis. Within the initial portion of the verses word-breaks tend to occur at certain points with marked frequency. These points, according to the principle above described, must be *within* feet. Otherwise expressed, they must be caesuras. Knowing where the caesuras are located, we are able to differentiate them from diaereses and so to identify the feet.

(5) Verse *A* is nowadays often divided into feet as follows:

∑: - ~ | - > || - ~ ~ | - ~ | - ^

But we find in Horace many verses, like

O matre pulchra filia pulchrior,

where there would be an overwhelming correspondence of words and feet. Again, according to the theory represented in this scheme, a trochee would end with the third space, and yet about half the verses have a break there; if this were really a diaeresis, the unity and flowing character of the verse would vanish. By this theory, the fundamental foot would be trisemic, despite the fact that most of the feet as represented have syllables that are at variance with such a norm. Furthermore the line would begin with anacrusis, which is here unsupported by any genuine evidence. In short, this interpretation of Horace's verse rests on no direct ancient authority, it disregards well established laws of quantitative verse structure, and altogether is a false guide for those who would read the Alcaic strophe in the manner intended by the Roman poet.

(6) Let us now regard what we have called the first phrase of verse *A* and analyse it according to the method outlined in section 4 above.

First Space. In 119 verses this space is occupied by a *monosyllable*.

Second Space. (= -) In 291 verses a break occurs after this space. Among these cases the break is preceded by:

<i>a</i> dissyllable	211 times
<i>β</i> monosyllable monosyllable	80 times

Third Space. (= - -) In 308 verses a break occurs after this space. Among these cases the break is preceded by:

<i>a</i> trisyllable	199 times
<i>β</i> monosyllable dissyllable	67 times
<i>γ</i> dissyllable monosyllable	33 times
<i>δ</i> three monosyllables	9 times

The fact that Horace allows words to end here with great frequency is significant. It implies that the break after the third space is a caesura. This and the sequence of quantities involved

point to iambic movement at the outset of *A*. Significant also are the different degrees of favor represented in the numbers 67 and 33, which result in part from the fact that an iambic movement is thrown into less bold relief⁴ by cases under *β* than by those under *γ*.

Fourth Space. (= - - -) In 53 verses a break occurs after this space. Among these cases the break is preceded by:

<i>a</i> quadrisyllable	4 times
<i>β</i> trisyllable monosyllable	22 times
<i>γ</i> monosyllable trisyllable	10 times
<i>δ</i> dissyllable dissyllable	3 times
<i>ε</i> monosyllable dissyllable monosyllable	9 times
<i>ζ</i> monosyllable monosyllable dissyllable	5 times
<i>η</i> dissyllable monosyllable monosyllable	0 times
<i>θ</i> four monosyllables	0 times

The cases under *a* are II, 17, 6; III, 5, 10; 21, 10; IV, 4, 69. Two of them, at least, may be neglected: in III, 5, 10, the quadrisyllable exists only so far as results from an elided pentasyllable; in IV, 4, 69, the verse begins *Carthagini iam*, where the noun and particle are closely joined and the effect is much the same as though the first phrase of *A* embraced a single pentasyllabic word. The rarity of quadrisyllables at the outset of verse *A*, taken in connection with the succession of quantities, is an indication of iambic movement. Noteworthy also are the different degrees of favor represented in the numbers 22 and 10, an iambic movement being thrown into less bold relief by cases under *β* than by those under *γ*. The unwelcome character of the cases under *δ* is made evident not only by their rarity but also by the

⁴ An iamb is thrown into relief when it is occupied by a *dissyllable*, or by two *monosyllables*; a *diiamb* when it is occupied by:

<i>a</i> quadrisyllable.
<i>b</i> dissyllable dissyllable.
<i>c</i> dissyllable monosyllable monosyllable.
<i>d</i> monosyllable monosyllable dissyllable.
<i>e</i> monosyllable dissyllable monosyllable.
<i>f</i> monosyllable trisyllable.
<i>g</i> trisyllable monosyllable.
<i>h</i> four monosyllables.

As a rule, it is less objectionable to throw into relief the anlaut than the auslaut of a foot. A break after the penultimate syllable of the foot has a tendency to render less objectionable a break after the auslaut. Consequently, *c* and *e* are less objectionable than *d*; and *g* less objectionable than *f*.

way they are disguised when they do occur. In III, 29, 5, the first of the pair exists only so far as results from an elided trisyllable. In I, 16, 21, the pair arises from two elided trisyllables. The verse has no break after the fifth space. In I, 37, 5, the first of the pair arises from a trisyllable affected by synizesis. This verse also omits the usual break after the fifth space. In short, no real case of two dissyllabic words beginning a verse is found. This is strong evidence of an iambic movement. Pointing in the same direction is the fact that cases under ϵ outnumber those under ζ and η .

Fifth Space. (≡---) In 629 verses a break occurs after this space. Among these cases the break is preceded by:

α	pentasyllable	21 times
β	quadrisyllable monosyllable	4 times
γ	monosyllable quadrisyllable	42 times
δ	trisyllable dissyllable	176 times
ϵ	dissyllable trisyllable	175 times
ζ	trisyllable monosyllable monosyllable	20 times
η	monosyllable trisyllable monosyllable	10 times
θ	monosyllable monosyllable trisyllable	66 times
ι	dissyllable dissyllable monosyllable	1 time
κ	dissyllable monosyllable dissyllable	33 times
λ	monosyllable dissyllable dissyllable	58 times
μ	dissyllable monosyllable monosyllable monosyllable	0 times
ν	monosyllable dissyllable monosyllable monosyllable	9 times
ξ	monosyllable monosyllable dissyllable monosyllable	5 times
\omicron	monosyllable monosyllable monosyllable dissyllable	9 times
π	five monosyllables	0 times

That verse *A* begins with iambic meter is evidenced by the character of the monosyllables falling in the fifth space. Table IV shows 49 such cases. The resulting break after the fourth space is generally bridged over and softened by some of the following usages: (*a*) In twelve cases elision takes place, being located as in the following example:

dulce et decorum est pro patria mori.

(III, 2, 13.)

(b) In twenty-nine cases the break in question is concealed by another break after the third space. Thus the metrical phrase closes with two monosyllables. One of them is not infrequently a proclitic or an enclitic, which also serves to lessen the prominence of the break after the fourth space, as in

ducentis *ad se* cuncta pecuniae.

(IV, 9, 38.)

(c) Only a few cases remain, and in some of them the monosyllable and the preceding word are closely knit together, as in

iamdudum *apud me est*. eripe te morae.

(III, 29, 5.)

Again, significant of iambic meter is the fact that cases under γ so greatly outnumber those under β ; that θ outnumbers ζ ; that ζ outnumbers η ; that λ outnumbers κ ; that ν and σ outnumber ι and ξ ; that δ and ϵ are strongly in favor.

If the first phrase of *A* (five syllables) is compared with what precedes the main caesura in the iambic trimeter of Horace's Epodes (normally five syllables), the words occurring in one case will be found to accord with those in the other as regards their form, length, and arrangement. This is well illustrated by Epode III, where the word-arrangements in verses free from substitutions are typically:

---	---
 --- | ---
 --- | ---
 --- | ---
 --- | ---

(7) The following points are to be noted for the light they throw on the nature of the rhythm in the second phrase of *A*:

(a) Breaks within the phrase occur freely after the sixth, seventh, eighth, and ninth spaces, most freely, however, after the eighth. (Table I.)

(b) The favorite combinations of words within the phrase are, in order of preference, as follows:

trisyllable trisyllable,
 monosyllable trisyllable dissyllable,
 monosyllable dissyllable trisyllable,
 quadrisyllable dissyllable,
 dissyllable quadrisyllable.

(Table III.)

(c) Monosyllables are abundant in the sixth space alone. Only seven times does a verse end with a monosyllable and in six of these cases the effect is veiled. That is to say, in II, 11, 13, the monosyllable is preceded by another monosyllable, as sometimes occurs at the close of the dactylic hexameter or pentameter. In I, 9, 13; II, 15, 5; III, 26, 9; 29, 9; and 49 there is elision. But in IV, 9, 1, the monosyllable stands out boldly after a pentasyllable, an effect that is probably intended to reinforce the striking character of the thought.

(d) Dissyllables end freely in the seventh or eleventh space.

(e) Trisyllables end freely in the eighth or eleventh space.

(f) Quadrisyllables end freely in the ninth or eleventh space.

(g) Pentasyllables and hexasyllables occur occasionally at the close of the verse.

The conclusion to be drawn from this evidence is as follows: The poet's feeling has not led him to treat the second phrase in the same manner as he did the first. He has not here studiously avoided the coincident termination of word and foot, since breaks occur freely at all points, except after the tenth space, an exception due to the fact that monosyllables are not welcome in final position.

(8) We are now in a position to make out the meter of the whole verse. As regards the first phrase, it has been shown that words are frequently chosen and arranged according to the following divisions:

-- ~	--
 - | - ~ ---
 - | ~ ~ | --
 - | ~ ~ ---

We rarely find:

-- | ~ ~ | -
 -- ~ ~ | -

The meter, therefore, is iambic in character. But what is the particular form of the feet? Do the first four syllables constitute two iambs or one diiamb? If these syllables appeared characteristically as ~ ~ ~ there would be ground for recognizing two iambs, but as a matter of fact they are normally --- (only nineteen verses begin ~ ~ ~) and the conclusion is inevitable that *A* begins with a diiamb.

A verse by its very nature has unity, which implies that it embraces homogeneous elements. Therefore, since the first phrase of *A* contains a diiamb plus one syllable, it is probable that this syllable introduces a second metrical division, not necessarily identical with the first, but similar in kind and commensurate in duration. Keeping in mind that a diiamb is quadrisyllabic and in effect hexasemic, we find that a foot having these two properties is made up by the syllables in the fifth, sixth, seventh, and eighth spaces. Moreover, it assumes the form of a foot to which ancient writers on metric frequently refer, namely, a major ionic (--- ~).

Three syllables remain, *long short long*, respectively, and they in turn answer the conditions of a quadrisyllabic hexasemic foot, one, however, that has been modified by catalexis in the final cadence of the verse. In acatalectic form this foot would apparently be a ditrochee, as may be gathered from the *Twelve-Syllable Alcaic* cited by Hephaestion (*Ench.*, XIV, 4, C.):

~ ~ ~ ~ , ~ ~ ~ ~ , ~ ~ ~ ~
 ἰόπλοκ', ἀγνά, μελλιχόμειδε Σαπφοῖ.

With this verse (= Alcaeus fr. 34) compare:

θέλω τι ρείπην, ἀλλὰ με κωλύει αἶδως. Alcaeus fr. 19.

κοιλιώνων ἵππων πρύτανις [Ποσειδάν]. Stesichorus fr. 21.

Verse *A*, then, may be classed as an Epionic Trimeter Catalectic and is to be represented thus:

~ ~ ~ ~ , - || ~ ~ ~ , ~ ~ ~

a reader being always at liberty to treat the last foot as ~ ~ ~ ^.

This conclusion is not only supported by ancient authority,⁵

⁵Hephaestion (*Ench.* XIV, 3, C.) describes *A* in its Greek form as follows: 'Ἐπιωνικὸν δὲ ἀπὸ μείζονος τρίμετρον καταληκτικὸν ἐστὶ, τὸ καλούμενον Ἀλκαϊκὸν ἐνδεκασύλλαβον, ὃ τὴν μὲν πρώτην συζυγίαν ἔχει λαμβικὴν, ἥτοι ἐξάσημον ἢ ἐπτάσημον, τὴν δὲ δευτέραν ἰωνικὴν ἀπὸ μείζονος ἢ δευτέραν παιωνικὴν, τὴν δὲ κατάκλειδα ἐκ τροχαίου καὶ τῆς ἀδιαφόρου.

but corroborated by numerous parallels in allied verse forms; for example, the initial motive⁶ - - - - - is found in Pindar, *Nemea*, I, str. 2 and 4; V, str. 5; *Isth.*, I, str. 5; VI, str. 1; fr. 29, 1; fr. 122, 1; fr. 124^f, 1; Bacchylides, VIII, ep. 1; XI, 1 and 8; XIV, ep. 1; *et passim*. The final motive - - - - - is also abundant; see for example Christ, *Metrik*, section 627. This motive in acatalectic form is found in Sappho, fr. 50; Pindar, fr. 75, 4; Eurip., *Medea*, 151-3; and elsewhere.

B. THE NINE-SYLLABLE ALCAIC.

(1) There are 256 possible ways of arranging words in a verse of nine syllables. In this Alcaic, however, Horace employed only 48, confining himself as a rule to the 10 following:

1. eantemus Augusti tropaea	(60 cases)
2. rugis et instanti senectae	(26 cases)
3. cui laurus aeternos honores	(26 cases)
4. redegit in veros timores	(21 cases)
5. oblitus aeternaeque Vestae	(20 cases)
6. quantis fatigaret ruinis	(17 cases)
7. excepit ictus pro pudicis	(15 cases)
8. non Seres infidive Persae	(13 cases)
9. sortitur insignis et imos	(12 cases)
10. sumptu iubentes et deorum	(8 cases)

(2) The metrical character of this verse is revealed in what follows:

First Space. In 84 verses the initial word is a *monosyllable*. Horace departed from his Greek models by putting a long syllable almost always in this space. See Table VII.

Second Space. (≈ -) In 83 verses a break occurs after this space. Among these cases the break is preceded by:

α dissyllable	75 times
β monosyllable monosyllable	8 times

Third Space. (≈ - -) In 259 verses a break occurs after this space. Among these cases the break is preceded by:

α trisyllable	155 times
β monosyllable dissyllable	65 times
γ dissyllable monosyllable	35 times
δ three monosyllables	4 times

⁶ This term *motive* is used to designate any dominant metrical design or sequence.

Evidences of iambic movement are seen in the sequence of quantities, the great frequency of breaks after the third space, the frequency of trisyllables as shown in α, and the fact that β outnumbers γ.

Fourth Space. (≈ - - -) In 51 verses a break occurs after this space. Among these cases the break is preceded by:

α quadrisyllable	0 times
β trisyllable monosyllable	34 times
γ monosyllable trisyllable	2 times
δ dissyllable dissyllable	0 times
ε monosyllable dissyllable monosyllable	13 times
ζ monosyllable monosyllable dissyllable	0 times
η dissyllable monosyllable monosyllable	2 times
θ four monosyllables	0 times

Evidences of iambic movement are seen in the sequence of quantities, the infrequency of breaks after the fourth space, the facts under α and δ, the way β outnumbers γ, and the way ε outnumbers ζ.

Fifth Space. (≈ - - - -) In 52 verses a break occurs after this space. Among these cases the break is preceded by:

α pentasyllable	3 times
β monosyllable quadrisyllable	5 times
γ quadrisyllable monosyllable	0 times
δ trisyllable dissyllable	23 times
ε dissyllable trisyllable	12 times
ζ monosyllable monosyllable trisyllable	1 time
η trisyllable monosyllable monosyllable	0 times
θ monosyllable trisyllable monosyllable	1 time
ι monosyllable dissyllable dissyllable	5 times
κ dissyllable monosyllable dissyllable	1 time
λ dissyllable dissyllable monosyllable	0 times
μ dissyllable monosyllable monosyllable monosyllable	0 times
ν monosyllable dissyllable monosyllable monosyllable	0 times
ξ monosyllable monosyllable dissyllable monosyllable	0 times
ο monosyllable monosyllable monosyllable dissyllable	1 time
π five monosyllables	0 times

Evidences of iambic movement are seen in a comparison of β and γ, of δ and ε, and of ι, κ, and λ. The relatively small number

of breaks after the fifth space makes it clear that this verse is not divided into set phrases of sound. Thus *B*, though beginning with the same quantities as *A*, has a different opening cadence. Kiessling pointed out that when a word ends in the fifth space, the effect of the break is generally subdued by the presence of a monosyllable in the sixth space. This feature affords a good example of the way Horace's art underwent change. In Book I four verses have a word ending in the fifth space without a following monosyllable (16, 3; 26, 7; 29, 11; 35, 11). In Book II there are seven such verses (1, 11; 3, 3; 13, 27; 14, 11; 19, 7; 19, 11; 19, 19). In Books III and IV they disappear altogether. Since words seldom end in the fourth or fifth space, a monosyllable is not likely to occur often in the fifth space. Only one example is found, namely *et* in II, 3, 27, and this is neutralized by elision. Owing to the general avoidance of words ending in the fifth space, only two verses end with a quadrisyllable (II, 3, 3; 19, 19) and only eight end with two dissyllables (I, 16, 3; 26, 7; 29, 11; II, 1, 11; 13, 27; 14, 11; 19, 7; 19, 11). It is an interesting fact, as Mr. Page points out, that in six of these cases the first dissyllable of the pair is repeated at the outset of the succeeding verse. For example:

Alcaeae, plectro *dura* navis,
dura fugae mala, *dura* belli.

(II, 13, 27-28.)

Horace departed from his Greek models by putting invariably a long syllable in the fifth space.

Sixth Space. (= - - - -) In 251 verses a break occurs after this space, a mark of iambic movement, for toward the close of such a verse the usages of diaeresis and caesura undergo a change, breaks after the even syllables becoming numerous.

The favorite combinations of words at the close of a verse are, in order of preference:

trisyllable trisyllable,
monosyllable dissyllable,
monosyllable trisyllable.

(Table III.)

Words of more than three syllables occurring in this verse are interesting as regards both their rarity and their position. Only one hexasyllable occurs and that ends in the seventh space. Among 11 pentasyllables, 3 end in the fifth space, 3 in the sixth, and 5 in the seventh. Among 69 quadrisyllables, 5 end in the fifth space, 26 in the sixth, 36 in the seventh, and 2 in the ninth. Thus these polysyllables tend to occur in the middle of the verse.

(3) By a process of reasoning similar to that followed on p. 177 ff., it appears that Horace felt the rhythm of the first four syllables as a foot in the shape of a diiamb. Especially significant is the fact that not a single verse has a word ending in the fourth space unless it be a monosyllable or trisyllable. The next four syllables also conform to a diiamb.

This foot, it should be remembered, occurs in Alcaeus and Sappho both as - - - - and - - - -. The extreme rarity of the latter form in Horace's alcaic strophe may be due to the abundance of long syllables in Latin, to the fact that this form by itself is metrically ambiguous, being either a quadrisyllabic foot or two dissyllabic feet, and to the fact that the *gravitas Romana* with which Horace invested his Odes is better served by the form of the diiamb containing three long syllables. In reading the foot - - - - it does not stand to reason that the ancients consciously shortened the initial syllable. Any positive reduction in length at this point would often confuse the sense. For example, shortening the initial syllable of *cănēs* ('thou art hoary'), which might conceivably be the word concerned, would result in *cănēs* ('dogs'). The same applies to scores of words subject to a similar change of meaning, should the first syllable be shortened. The fact that - - - - is in effect a hexasemic foot is rather to be explained on other grounds. To be sure, this diiamb, when exactly measured, seems to be overlong to the extent of a *mora*; but since the overlength is in the first syllable of the foot, and since the compass of the foot is large, the excess is neither enough nor in a position to unbalance the rhythm. Compare in this connection the ditrochee, which is also hexasemic in effect and frequently has three long syllables (- - - -), thus being overlong in the last syllable of the foot.

The final syllable of this verse remains to be accounted for. According to some scholars (Masqueray: *Métrique*, section 276, Gleditsch: section 150, 3), *B* and *C* of the Greek Alcaic strophe are held to be in effect one long verse. However that may be, Horace certainly felt *B* and *C* as separate verses, as is shown by the fact that he admitted *syllaba anceps* at the close of *B*, as well as interverse hiatus between *B* and *C* (Table V). According to O. Schroeder (*Berl. Philol. Wochenschr.*, 1904, Nr. 51), *B* is an iambic pentapody (*Fünfheber*), the final syllable representing an iamb.

The conclusions reached in this paper support the view held by Kiessling and many others, namely, that *B* is hypercatalectic. The transition from the ascending rhythm of this verse to the descending rhythm of *C* is facilitated by the extra syllable, just as is the case in the following examples:

---, -	Bacchyl. VII, b. 14-15. Cf. XI, 2-3.
---, ---	
---, -	
---, ---	" XII, str. 2-4. Cf. ep. 3-4.
---, ---	
---, ---, -	" XVIII, str. 1-2.
---, ---, -	
---, ---, -	" XIII, ep. 6-7.
---, ---, -	
---, ---, -	" VIII, str. 8-9. Cf. ep. 3-4.
---, ---, -	

Especially significant are the following:

---, ---, ---, ---, ---	Bacchyl. XIV, str. 3-5.
---, ---, ---, ---, ---	Cf. Pindar, fr. 124 ^c , 1-2; fr. 126, 1-2.
---, ---, ---, ---, ---	
---, ---, ---, ---, ---	Bacchyl. XIV, ep. 1-3.
---, ---, ---, ---, ---	Cf. Pindar, fr. 122, 1-3.

In the last example line 1 nearly equals *A*, line 2 equals *B*, line 3 is like *C* in having a descending rhythm part of which is trochaic. It seems fair to say that line 2 (which equals *B*) is an Iambic Dimeter Hypercatalectic (not a pentapody), since the next to the

last example clearly shows that a dimeter may legitimately occur in this metrical context.

Verse *B*, then, may be classed as an Iambic Dimeter Hypercatalectic and is to be represented thus:

~ - - - , - - - , ~

C. THE TEN-SYLLABLE ALCAIC.

(1) There are 512 possible ways of arranging words in a verse of ten syllables. In this Alcaic the poet employed but 51, confining himself as a rule to the 10 following:

1. egit equos volucremque currum	(49 cases)
2. divitiis potietur heres	(36 cases)
3. vis rapuit rapietque gentis	(33 cases)
4. purpureo varius colore	(27 cases)
5. levia personuere saxa	(18 cases)
6. Pegasus expediet Chimaera	(16 cases)
7. fronde nova puerum palumbes	(13 cases)
8. Delius et Patareus Apollo	(13 cases)
9. pomifero grave tempus anno	(13 cases)
10. in domini caput inmerentis	(11 cases)

(2) The metrical character of this verse is revealed in the following analysis:

First Space. In 69 verses this space is occupied by a *monosyllable*.

Second Space. (—) In 101 verses a break occurs after this space. Among these cases the break is preceded by:

<i>a</i> dissyllable	99 times
<i>β</i> monosyllable monosyllable	2 times

Third Space. (—) In 79 verses a break occurs after this space. Among these cases the break is preceded by:

<i>a</i> trisyllable	60 times
<i>β</i> monosyllable dissyllable	9 times
<i>γ</i> dissyllable monosyllable	10 times
<i>δ</i> three monosyllables	0 times

Dactylic meter is here suggested, for an initial trisyllable occurs less frequently than an initial dissyllable (99 cases) (compare *A* and *B*), and *β* and *γ* enjoy virtually equal favor (compare *A* and *B*).

Fourth Space. (---) In 252 verses a break occurs after this space. It is preceded by:

<i>a</i>	<i>quadrisyllable</i>	87 times
<i>β</i>	<i>dissyllable dissyllable</i>	81 times
<i>γ</i>	<i>monosyllable trisyllable</i>	55 times
<i>δ</i>	<i>trisyllable monosyllable</i>	20 times
<i>ε</i>	<i>other combinations</i>	9 times

The unequal favor enjoyed by *γ* and *δ* points to dactylic meter.

Fifth Space. (----) In 14 verses a break occurs after this space. It is preceded by *trisyllable dissyllable* four times. A break after the fifth space falls between two short syllables and is so situated in the verse as to produce a weak effect, which seems to account for its infrequency.

Sixth Space. (-----) In 52 verses a break occurs after this space. It is never preceded by *hexasyllable*, and by *trisyllable trisyllable* but once, namely, in IV, 4, 72, where the second trisyllable exists only so far as arises from an elided quadrisyllable. This is strong evidence of dactylic meter.

Seventh Space. (-----) In 112 verses a break occurs after this space. It is never preceded by either *trisyllable trisyllable monosyllable* or *hexasyllable monosyllable*, which points to dactylic meter. The general conclusion to be drawn from the foregoing points is that Horace felt the first six syllables of *C* as two dactylic feet. Since words are seldom allowed to end in the fifth or sixth space, polysyllables are barred, as a rule, from beginning in the sixth or seventh space and, therefore, tend to gravitate to the initial or middle parts of the verse.

The usual combinations of words at the close of the verse are, in order of preference:

quadrisyllable dissyllable,
trisyllable trisyllable,
dissyllable dissyllable,
quadrisyllable trisyllable.

(Table III.)

(3) We are now in a position to identify the meter throughout the whole verse. Hephaestion (quoted by Gleditsch, p. 173 ff.) applies the term *logaoedic* to dactylic or anapaestic verses in whose initial or final parts (or both) the arses consist, not of pairs of short syllables, but of single short ones. He cites *C* as an ex-

ample (*Each.*, VII, 8, C.). By reading the dactylic dipody with a more rapid *tempo* than is given the final ditrochee the time relations of the verse are as a whole kept true (see Westphal: *Allg. Metrik d. Gr.*, III, 1, p. 366; Masqueray: p. 328; Gleditsch: section 142). Compare in this connection the substituted anapaests and dactyls in Horace's Epodes; these feet, which are ordinarily tetrasemic, are there given trisemic values. Further light is thrown on the metrical structure of *C* by the following verses, some of which are *logaoedic* and some *trochaic*:

<i>a</i>	{-----}	Hybrias (<i>Anth. Lyr.</i> p. 275).
<i>β</i>	-----=-----	Bacchyl. fr. 20, str. 2; cf. XV, str. 4.
<i>γ</i>	-----	Simonides, fr. 57.
<i>δ</i>	-----	Aristoteles, fr. 5, 15.
<i>ε</i>	-----	Simonides, fr. 30.
<i>ζ</i>	-----	Praxilla, fr. 5; cf. Bacchyl. XV, str. 5.
<i>η</i>	-----, -----, -----,	
	-----, -----, -----,	
	-----, -----,	
	-----, -----,	
	-----, -----,	
	-----, -----,	
	{-----, -----,	Aleman, fr. 5, str. 9-14.
	-----, -----,	

Here --- and -- seem to be made equivalent in time value. This is especially evident in the alternative forms of the same verse (included within braces). Examples *a-γ* end somewhat like *C*, *δ-ζ* quite in its manner. A line having the exact form of *C* concludes three of the strophes in Aleman, fr. 5; it occurs also in Ibycus, fr. 1, 9; 8c, 1; 8e, 1; 13, 4; 15, 2; Bacchyl., IV, str. 6; and eighteen passages of Greek dramatic poetry cited by W. Christ: *Grundfragen der melischen Metrik der Griechen*, Abhandl. der Akad. der Wissensch., Philos.-philol. Cl., München, 1902, 270f. It is found to follow iambic and other kinds of verses; not infrequently it is used to conclude a strophe. Since strophes having a distinct kind of verse as *clausula* are abundant, nothing stands in the way of our taking *C* as a *logaoedic* verse in the shape of a

dactylic dipody followed by a ditrochee. It may be termed a Dactylotrochaic Dimeter,⁷ being represented thus:

— — — — —, — — —

THE STROPHE AS A WHOLE.

The poet's feeling for the strophe as a whole is reflected in the following points:

(1) Elision occurs 69 times in the first verse of the strophe, 59 times in the second, 38 times in the third, and 31 times in the final verse. Interverse elision occurs twice (II, 3, 27-28; III, 29, 35-36).

(2) Since interverse hiatus works against the unity and even flow of the strophe, we should expect to find it occurring less and less often as Horace's art develops. Such turns out to be the fact, as appears in Table V.

(3) Sense-pauses are numerous within the first verse of the strophe, still more so in the second, infrequent in the third, and rare in the fourth. The majority are not coincident with the main rhythmical pauses, the sense being made to run on from verse to verse, and strophe to strophe.

(4) Long words tend to occur in the latter part of *A*, but in the middle of *B* and of *C*. Furthermore, as regards word-lengths and combinations of words, Tables II and III show that (1) each verse has different habits of beginning and ending (the extremes of *B*, however, do not differ greatly); (2) *A* has characteristic ways of beginning, *B* has others, *C* still others; (3) much the same may be said of their closing, the final effects of the *clausula*, however, being especially well differentiated from those of the other verses.

(5) We may here consider the question whether the Alcaic strophe of Book IV differs materially from that of Horace's earlier work. A comparison shows results somewhat as follows: Type 1, as recorded on p. 176, occurs in Book IV ten times, type 2 eleven times, type 3 once, type 4 not at all, type 5 twice, type 6 once, type 7 six times. In short, it turns out that certain forms

⁷Justification for bringing two dactyls within one *meter* is found in Gleditsch: section 65, 1, *fin.*

of verse abundantly represented in Books I-III are relatively much less frequent in Book IV, and *vice versa*, the general result being that in the poet's later work the range of lyric effects is somewhat narrower. The bold and exceptional features of the strophe, cited *passim* in the foregoing pages, point to the same conclusion, since they are in large measure confined to Books I-III. Light is sometimes thrown on the date of an Ode's composition by tests along these lines.

(6) The location of the ictus is a matter not so easily determined as the form of the feet. However, we seem to be warranted in holding that an ictus belonged to each foot, and that if it belonged to the first half of a given foot, it belonged to the same half of all the feet alike. An ictus hardly belonged to the final two syllables of the major ionic (— — —) or the dactylic dipody (— — — —). This leads one to infer that in each foot the ictus belonged to the first half. The interpretation of the *Seikilos* inscription and Anonymus Bellermannius, section 85, given by F. Blass (*Hermes*, 35 [1900], 342; *Neue Jahrb. klass. Altertum*, 3 [1899], 42) points to the first half of a diiamb as the place of the ictus.

(7) The strophe as a whole may be represented, from the standpoint of reading, thus:

A ≈ — — —, — || — — —, — — — ≈ ^

A ≈ — — —, — || — — —, — — — ≈ ^

B ≈ — — —, — — —, ≈

C — — — — —, — — — ≈

TABLE I.

The number of times that a word ends at any given point in the strophe is shown in the following table. For example, among the 634 verses included under *A*, 199 begin with a monosyllable, 291 are so composed that a word ends with the second space, 308 with the third space, and so on.

	1st space	2nd space	3rd space	4th space	5th space	6th space	7th space	8th space	9th space	10th space	11th space
A....	199	291	308	53	629	202	144	346	242	7	634
B....	84	83	259	51	52	251	102	10	317
C....	69	101	79	252	14	52	112	199	0	317

Elided syllables are neglected, *sententia*, for example, with *a* elided, being counted as a trisyllable. The enclitics *-que*, *-ve*, *-ne* are not treated as separate words, *inversique* being counted as a quadrisyllable. Other enclitics and proclitics appear separately in the tables, owing to the difficulty of establishing a clear line of demarcation between these words and those that are really independent. But in drawing inferences concerning metrical structure the character of the words involved has, wherever possible, been taken into account.

The Kiessling text of Horace (edition of 1890) is the basis of these investigations. Pindar is cited according to the edition of Schroeder 1900, Bacchylides according to the edition of Blass 1905, other Greek lyric poets according to the Hiller-Crusius edition of Bergk's *Anthologia Lyrica* 1901.

TABLE II.

Summary of word-lengths at the beginning of all four verses.

	In <i>A</i>	In <i>B</i>	In <i>C</i>	
1	80	8	2	verses begin: 'monosyllable monosyllable.'
2	67	65	9	verses begin: 'monosyllable dissyllable.'
3	10	2	55	verses begin: 'monosyllable trisyllable.'
4	42	5	2	verses begin: 'monosyllable quadrisyllable.'
5	0	3	0	verses begin: 'monosyllable pentasyllable.'
6	0	1	1	verses begin: 'monosyllable hexasyllable.'
7	33	35	10	verses begin: 'dissyllable monosyllable.'
8	3	0	81	verses begin: 'dissyllable dissyllable.'
9	175	12	1	verses begin: 'dissyllable trisyllable.'
10	0	23	0	verses begin: 'dissyllable quadrisyllable.'
11	0	5	4	verses begin: 'dissyllable pentasyllable.'
12	0	0	3	verses begin: 'dissyllable hexasyllable.'
13	22	34	20	verses begin: 'trisyllable monosyllable.'
14	176	23	4	verses begin: 'trisyllable dissyllable.'
15	1	77	1	verses begin: 'trisyllable trisyllable.'
16	0	21	17	verses begin: 'trisyllable quadrisyllable.'
17	0	0	18	verses begin: 'trisyllable pentasyllable.'
18	4	0	3	verses begin: 'quadrisyllable monosyllable.'
19	0	0	17	verses begin: 'quadrisyllable dissyllable.'
20	0	0	29	verses begin: 'quadrisyllable trisyllable.'
21	0	0	36	verses begin: 'quadrisyllable quadrisyllable.'
22	0	0	0	verses begin: 'quadrisyllable pentasyllable.'
23	0	0	2	verses begin: 'quadrisyllable hexasyllable.'
24	9	2	0	verses begin: 'pentasyllable monosyllable.'
25	6	1	2	verses begin: 'pentasyllable dissyllable.'
26	3	0	0	verses begin: 'pentasyllable trisyllable.'
27	2	0	0	verses begin: 'pentasyllable quadrisyllable.'
28	0	0	0	verses begin: 'pentasyllable pentasyllable.'
29	1	0	0	verses begin: 'pentasyllable hexasyllable.'
634	317	317		

TABLE III.

Summary of word-lengths in the concluding portions of all four verses.

	In A	In B	In C	
1	2	2	0	verses end: 'monosyllable monosyllable.'
2	52	39	9	verses end: 'monosyllable dissyllable.'
3	44	36	5	verses end: 'monosyllable trisyllable.'
4	2	0	0	verses end: 'monosyllable quadrisyllable.'
5	19	0	0	verses end: 'monosyllable pentasyllable.'
6	2	7	0	verses end: 'dissyllable monosyllable.'
7	32	8	34	verses end: 'dissyllable dissyllable.'
8	76	31	8	verses end: 'dissyllable trisyllable.'
9	63	0	12	verses end: 'dissyllable quadrisyllable.'
10	0	0	0	verses end: 'dissyllable pentasyllable.'
11	3	0	0	verses end: 'dissyllable hexasyllable.'
12	1	1	0	verses end: 'trisyllable monosyllable.'
13	82	12	5	verses end: 'trisyllable dissyllable.'
14	170	115	64	verses end: 'trisyllable trisyllable.'
15	0	1	1	verses end: 'trisyllable quadrisyllable.'
16	1	0	0	verses end: 'trisyllable pentasyllable.'
17	3	0	0	verses end: 'trisyllable hexasyllable.'
18	1	0	0	verses end: 'quadrisyllable monosyllable.'
19	73	35	127	verses end: 'quadrisyllable dissyllable.'
20	3	20	22	verses end: 'quadrisyllable trisyllable.'
21	0	1	0	verses end: 'quadrisyllable quadrisyllable.'
22	0	0	0	verses end: 'quadrisyllable pentasyllable.'
23	2	0	2	verses end: 'quadrisyllable hexasyllable.'
24	1	0	0	verses end: 'pentasyllable monosyllable.'
25	1	5	21	verses end: 'pentasyllable dissyllable.'
26	0	3	3	verses end: 'pentasyllable trisyllable.'
27	1	0	0	verses end: 'pentasyllable hexasyllable.'
28	0	0	0	verses end: 'hexasyllable monosyllable.'
29	0	1	3	verses end: 'hexasyllable dissyllable.'
30	0	0	1	verses end: 'hexasyllable trisyllable.'
	634	317	317	

TABLE IV.

This table takes account of all words found in Horace's *Alcaic strophe*, showing their length in terms of syllables, their relative frequency, and the places of the verse in which they end. The table is to be read as follows: 199 monosyllables stand in the first space of *A*; 211 dissyllables end in the second space of *A*; 60 trisyllables end in the third space of *C*; and so on.

		1st space	2nd space	3rd space	4th space	5th space	6th space	7th space	8th space	9th space	10th space	11th space	Total
Monosyllables in	<i>A</i> :	199	80	42	31	49*	201	4	45	52	2	7†	712
	<i>B</i> :	84	8	39	49	1‡	41	39	2	10			273
	<i>C</i> :	69	2	10	27	4	1	5	9				127
Dissyllables in	<i>A</i> :		211	67	8	276		140	94	33	2	240	1071
	<i>B</i> :		75	65		30	37	8	7	100			322
	<i>C</i> :		99	9	83	5	49	8	34		189		476
Trisyllables in	<i>A</i> :			199	10	241	1		205	83	1	293	1033
	<i>B</i> :			155	2	13	144	13	1	205			533
	<i>C</i> :			60	55	1	2	70	5		103		296
Quadrisyllables in	<i>A</i> :				4	42			3	73	1	65	181
	<i>B</i> :					5	26	36		2			69
	<i>C</i> :				87	2	23	127			13		232
Pentasyllables in	<i>A</i> :					21				1	1	20	43
	<i>B</i> :					3	3	5					11
	<i>C</i> :					2		4	21				27
Hexasyllables in	<i>A</i> :											9	9
	<i>B</i> :							1					1
	<i>C</i> :							1	3		2		6

* Of these 12 are preceded by elision (2 in Book I, 2 in Book II, and 8 in Book III) and 3 arise from elided dissyllables.

† All preceded by elision, except two.

‡ Preceded by elision.

TABLE V.

Interverse hiatus occurs fifty times, as shown in the following enumeration. Cases falling between verse *C* and verse *A* are enclosed within parentheses, being less objectionable than those within a single strophe; cases involving an exclamative monosyllable, likewise little objectionable, are marked with an asterisk.

I, 9, 7*; 14.	
I, 16, (16); 27.	
I, 17, 6; 13; (16); 25.	
I, 26. None.	Total:
I, 27. None.	11 cases within strophes.
I, 29. None.	4 cases between strophes.
I, 31, 5; 14.	
I, 34. None.	
I, 35, 9; (12); (32); 38.	
I, 37, 11.	
II, 1, (12).	
II, 3, (12); (24).	
II, 5, 9.	
II, 7. None.	
II, 9, 3; (12).	Total:
II, 11. None.	8 cases within strophes.
II, 13, (4); 7; (8); 11; 21; 26; (28).	9 cases between strophes.
II, 14, 3.	
II, 15. None.	
II, 17, (4*); (20).	
II, 19, 31.	
II, 20. None.	
III, 1. None.	
III, 2, 17; (24).	
III, 3, (8); (40).	
III, 4, (4); (16); (28); (72); (76).	
III, 5, 10; 11; (12); (24); (36); 46.	Total:
III, 6. None.	4 cases within strophes.
III, 17. None.	12 cases between strophes.
III, 21. None.	
III, 23, (16).	
III, 26. None.	
III, 29. None.	
IV, 4, (4).	Total:
IV, 9. None.	1 case within a strophe.
IV, 14. None.	1 case between strophes.
IV, 15, 10.	

Many instances of interverse hiatus in a poem indicate immaturity in the poet's art, intractability of material, or conditions of composition some way unfavorable. Ode II, 13, for example, shows not only seven cases of interverse hiatus but the following unusual points: Verse 22 (*A*) has a form not found elsewhere in Horace; that of verse 33 (*A*) occurs again only in II, 7, 13; that of verse 14 (*A*) occurs again only in I, 34, 10, and III, 4, 17; that of verse 27 (*B*) is unique; that of verse 19 (*B*) occurs again only in III, 6, 11; that of verse 8 (*C*) is unique; that of verse 12 occurs again only in I, 9, 24.

TABLE VI

Features of rare occurrence may by their very rarity throw light on the nature of the verse. One may thus see what the poet generally avoids and, by contrast, what he seeks. The following verses of Horace are each unique as regards arrangement of caesuras and diaereses. Rightly interpreted they form a sort of Alcaic antibarbarus.

I, 9, 8	O Thaliarche merum diota.	(C)
I, 9, 13	quid sit futurum eras fuge quaerere et.	(A)
I, 16, 24	fervor et in celeres iambos.	(C)
I, 17, 14	et musa cordi est. hic tibi copia.	(A)
I, 26, 11	hunc Lesbio sacrare plectro.	(B)
I, 26, 12	teque tuasque decet sorores.	(C)
I, 27, 14	mercede. quae te cumque domat Venus.	(A)
I, 29	None.	
I, 31, 13	dis carus ipsis, quippe ter et quater.	(A)
I, 31, 16	me cichorea levesque malvae.	(C)
I, 34, 10	quo Styx et invisi horrida Taenari.	(A)
I, 35, 11	regumque matres barbarorum et.	(B)
I, 35, 21	te Spes et albo rara Fides colit.	(A)
I, 35, 39	incude diffingas retusum in.	(B)
I, 37, 6	cellis avitis dum Capitolio.	(A)
I, 37, 14	mentemque lymphatam Mareotico.	(A)
I, 37, 20	Haemoniae daret ut catenis.	(C)
II, 1, 4	principum amicitias et arma.	(C)
II, 1, 11	res ordinis grande munus	(B)
II, 1, 35	non decoloravere caedes.	(B)
II, 1, 36	quae caret ora cruore nostro.	(C)
II, 3, 3	ab insolenti temperatam.	(B)
II, 3, 13	huc vina et unguenta et nimium brevis.	(A)
II, 3, 15	dum res et aetas et sororum.	(B)
II, 3, 22	nil interest an pauper et infima.	(A)
II, 3, 27	sors exitura et nos in aeternum.	(B)
II, 5	None.	
II, 7, 19	depone sub lauru mea nec.	(B)
II, 9, 4	usque nec Armeniis in oris.	(C)
II, 9, 13	at non ter aevo functus amabilem.	(A)
II, 11, 4	quaerere nec trepides in usum.	(C)
II, 11, 10	vernus neque uno luna rubens nitet.	(A)
II, 11, 13	cur non sub alta vel platano vel hac.	(A)
II, 13, 8	hospitis; ille venena Colcha.	(C)
II, 14, 11	enaviganda sive reges.	(B)
II, 15, 5	evinet ulmos. tum violaria et.	(A)
II, 17, 2	nec dis amicum est nec mihi te prius.	(A)
II, 17, 21	utrumque nostrum incredibili modo.	(A)

II, 19, 19	nodo coerees viperino.	(B)
II, 19, 26	ludoque dictus non sat idoneus.	(A)
II, 20	None.	
III, 1, 11	descendat in campum petitor.	(B)
III, 2, 5	vitamque sub divo et trepidis agat.	(A)
III, 3, 24	cum populo et duce fraudulento.	(C)
III, 3, 49	aurum inreptum et sic melius situm.	(A)
III, 3, 64	coniuge me Iovis et sorore.	(C)
III, 4, 8	ques et aquae subeunt et aurae.	(C)
III, 4, 9	me fabulosae Volture in Appulo.	(A)
III, 4, 20	non sine dis animosus infans.	(C)
III, 4, 41	vos lene consilium et datis et dato.	(A)
III, 4, 59	Volcanus hinc matrona Iuno et.	(B)
III, 4, 70	sententiarum notus et integrae.	(A)
III, 4, 75	missos ad Oreum nec peredit.	(B)
III, 5, 10	ancillorum et nominis et togae.	(A)
III, 5, 12	ineolumi Iove et urbe Roma.	(C)
III, 5, 14	dissentientis condicionibus.	(A)
III, 5, 21	derepta vidi, vidi ego civium.	(A)
III, 5, 43	ab se removisse et virilem.	(B)
III, 5, 56	aut Laedaemonium Tarentum.	(C)
III, 6, 18	primum inquinavere et genus et domos.	(A)
III, 17	None.	
III, 21, 10	sermonibus te negleget horridus.	(A)
III, 21, 21	te Liber et si laeta aderit Venus.	(A)
III, 23	None.	
III, 26, 9	O quae beatam diva tenes Cyprum et.	(A)
III, 29, 3	cum flore Maecenas rosarum et.	(B)
III, 29, 5	iamdudum apud me est. eripe te morae.	(A)
III, 29, 7	declive contempleris arvum et.	(B)
III, 29, 9	fastidiosam desere copiam et.	(A)
III, 29, 12	fumum et opes strepitumque Romae.	(C)
III, 29, 30	caliginosa nocte premit deus.	(A)
III, 29, 32	fas trepidat. quod adest memento.	(C)
III, 29, 40	cum fera diluvies quietos.	(C)
III, 29, 49	Fortuna saevo laeta negotio et.	(A)
IV, 4, 9	venti paventem mox in ovilia.	(A)
IV, 4, 22	nec scire fas est omnia sed diu.	(A)
IV, 4, 52	fallere et effugere est triumphus.	(C)
IV, 4, 56	pertulit Ausonias ad urbis.	(C)
IV, 4, 72	nominis Hasdrubale interempto.	(C)
IV, 9, 1	ne forte credas interitura quae.	(A)
IV, 9, 26	multi sed omnes inlacrimabiles.	(A)
IV, 14, 5	aeternet O qua sol habitabilis.	(A)
IV, 14, 17	spectandus in certamine Martio.	(A)
IV, 14, 24	mittere equum medios per ignis.	(C)
IV, 14, 33	te copias te consilium et tuos.	(A)
IV, 15	None.	

It must not be supposed that because a verse is rare in form it is necessarily crude. Some verses are rare (1) by design, as, for instance, might result from onomatopoeia; some (2) by chance, the unusual features being purely accidental; some (3) by defect. Like the cases of interverse hiatus, these last arise from immaturity in the poet's art, intractability of material, or conditions of composition some way unfavorable, as may be inferred from the circumstance that where such verses abound other irregularities are likely to be found. In I, 37, for example, along with the unduly similar word-arrangements of verses 21, 22, and 23, the objectionable fifth-space division of verse 23, the absence of the regular division in verses 5 and 14, the two dissyllables at the outset of verse 5, and other features shown in the three examples above quoted, we find interverse hiatus after verse 11 and a short initial syllable in verses 15 and 22. In III, 4, along with the monosyllable closing verse 59 and other features shown in the seven examples above, we find a prosodic irregularity in verse 41 and five cases of interverse hiatus. In III, 29, along with four verses closing with a monosyllable (three in the first three strophes), the two dissyllables at the outset of verse 5, and the other features shown in the nine examples above, we find verses 35-36 connected by interverse elision. It should be noted also in this poem that the form of verse 36 is repeated in verse 52, but nowhere else in Horace, and the form of verse 2 occurs elsewhere only in III, 4, 65.

TABLE VII.

Horace allowed a short syllable to begin a verse of the *Alcaic Strophe* in the following cases:

I, 9, 1	A
I, 16, 19	B
I, 17, 7	B
I, 27, 17	A
I, 27, 22	A
I, 29, 7	B
I, 29, 14	A (common syllable)
I, 31, 9	A
I, 31, 17	A
I, 35, 15	B
I, 35, 37	A
I, 35, 38	A
I, 37, 15	B
I, 37, 22	A
II, 1, 6	A
II, 3, 3	B
II, 7, 22	A
II, 9, 5	A
II, 13, 29	A (common syllable)
II, 14, 6	A
II, 17, 3	B
II, 17, 21	A (common syllable)
II, 19, 22	A
II, 20, 11	B
III, 1, 2	A
III, 1, 22	A
III, 1, 26	A
III, 3, 34	A
III, 3, 71	B
III, 4, 78	A
III, 5, 22	A
III, 29, 11	B
IV, 4, 58	A (common syllable)

Summary of cases in A (common syllables not included):

Book I	8 cases
Book II	5 cases
Book III	6 cases
Book IV	0 cases
Total	19 cases

Summary of cases in *B*:

Book I	5 cases
Book II	3 cases
Book III	2 cases
Book IV	0 cases
<hr/>	
Total	10 cases

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